

SANKEY | WALKER is a collaborative exhibition featuring new and combined works by artists Corban Walker and Katherine Sankey.

This exciting exhibition at The Dock presents new individual and combined works by the artists Katherine Sankey and Corban Walker. Concentrating on their separate and joint approaches to sculpture across the three galleries, the exhibition gives the viewer an insight into the profound connections in their work. This approach to exhibition making is a point of departure for both artists.

Sankey seeks to challenge assumptions about the boundaries of what it is to be human and what constitutes a 'natural' object. The work holds a grimy, distorted mirror to 'the real'. In its uncanny representations of embodied experience, it is about dis-ease, disturbance, anxiety, illness, and repair. In Gallery One, for example, Sankey's work in video, overlays a drawing by Walker. Her paintings are applied directly to the gallery wall and are combined with ceramic installations. Emerging close to the darkness of this room's formal black fireplace, is the work "Chair-root", a coupling of wood, polished brass fixtures and a destabilised chair, a work which is precarious, dystopian, and beautifully crafted. This bone-like sculpture is organic, smooth, and calloused, patched, pinned and held by metal supports. Initially this work, by Sankey, seems antithetical in its visual language to Walker's work, however the piece could be read as a key convergence point between the artists.

Contrasting his experience with other people's belief of what is considered a 'correct proportion and measure' through a minimalist approach, Walker's aim is to introduce new ideas to that conversation. He conveys a perception of scale, known as "corbanscale". Walker, from a height of 129 centimetres, brings a re-evaluation of scale to a wider audience in an installation or sculpture. Navigating a "conditioned" site from a conditioned stature (Achondroplasia). Walker combines an organisation of rules with his physical orientation. The mathematical rules analyse such variables in condensed formations, while deliberately stretching the capacity of assemblage and one's perspective. Walker's sculptures are assembled from either glass or acrylic, saturated with light refraction off multiple edges, the works are icy-blue and raw grey. They are precise, cool, translucent, and modular – drawing the view to consider their sharp perspectival angles. In Gallery Two, new ceramic works by Walker include over seventy "Pigeons", alluding to medical care and hospitalisation. Throughout the exhibition there are hints of connection, overlay and commonality between the artists. As with the most successful of partnerships, the ambition is that common and different languages enhance meaning and the reading of these artists works in a new context.

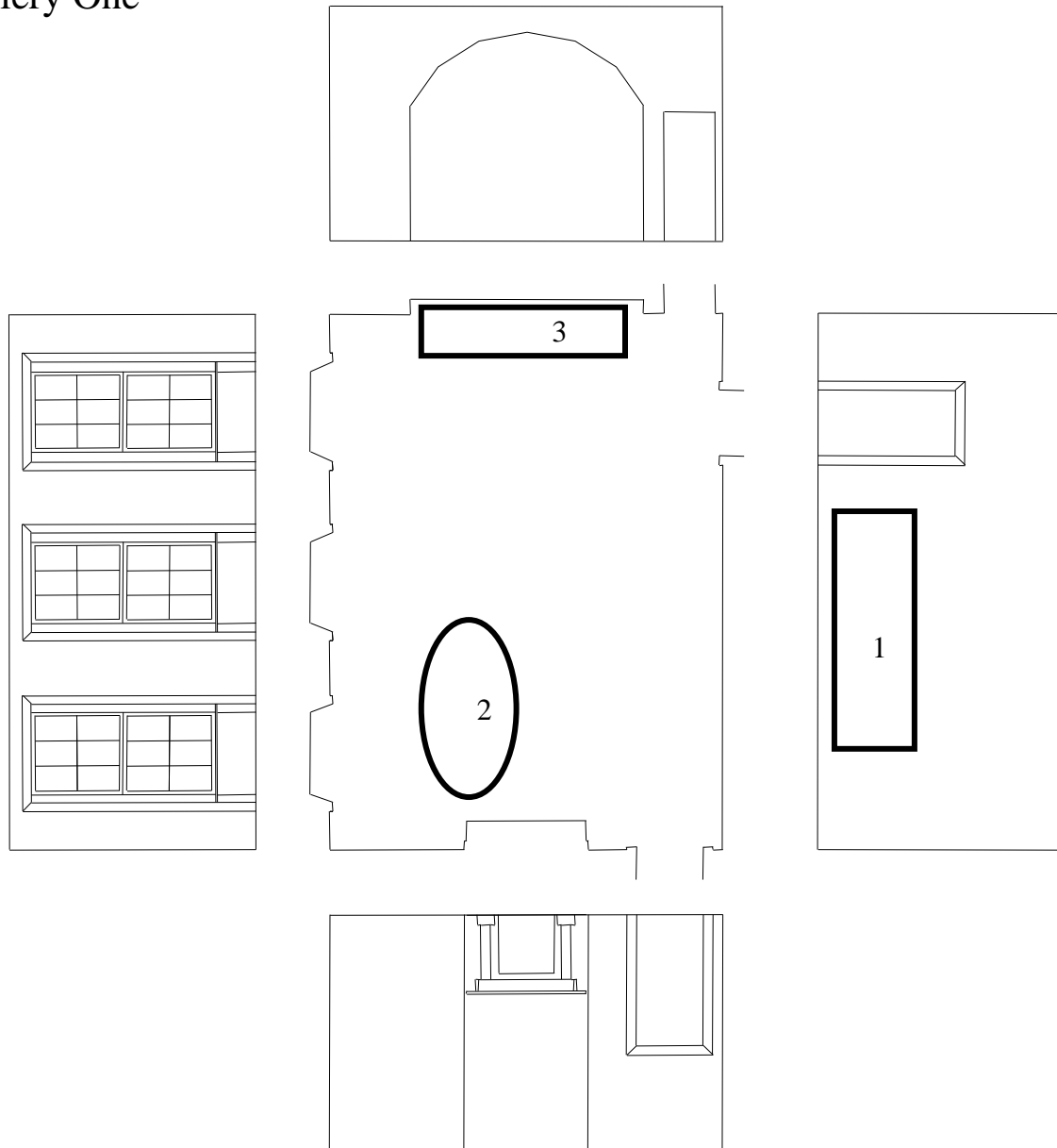
Katherine Sankey's recent solo exhibitions include PALLAS P/S AIP, at RUA RED. She will have solo exhibitions in 2023 at The LAB Gallery and The RHA Ashford Gallery. Sankey was recipient of the Fire Station Artists' Studios Sculpture Award in 2020 and gave a '*Plinth Politics*' lecture at the Royal Hibernian Academy. In 2021 & 22, Sankey received the Arts Council of Ireland Bursary. In 2021, she received the Agility Award and the DCC Visual Art Bursary and had her sculpture acquired by the Arts Council of Ireland Collection.

Corban Walker represented Ireland at the 54th Venice International Art Biennale in 2011. He received the Pollock Krasner Award in 2015. Corban spent 12 years based in New York, where he was represented by Pace Gallery. Since his return to Europe in 2017, he has worked with many cultural institutions that have exhibited his installations across the continent. The Crawford Art Gallery in Cork presented a survey of his work, "*As Far As I Can See*" in 2022

18 February -15 April 2023, The Dock Carrick on Shannon.

Gallery opening hours: Tuesday to Saturday 10am -5pm

Gallery One

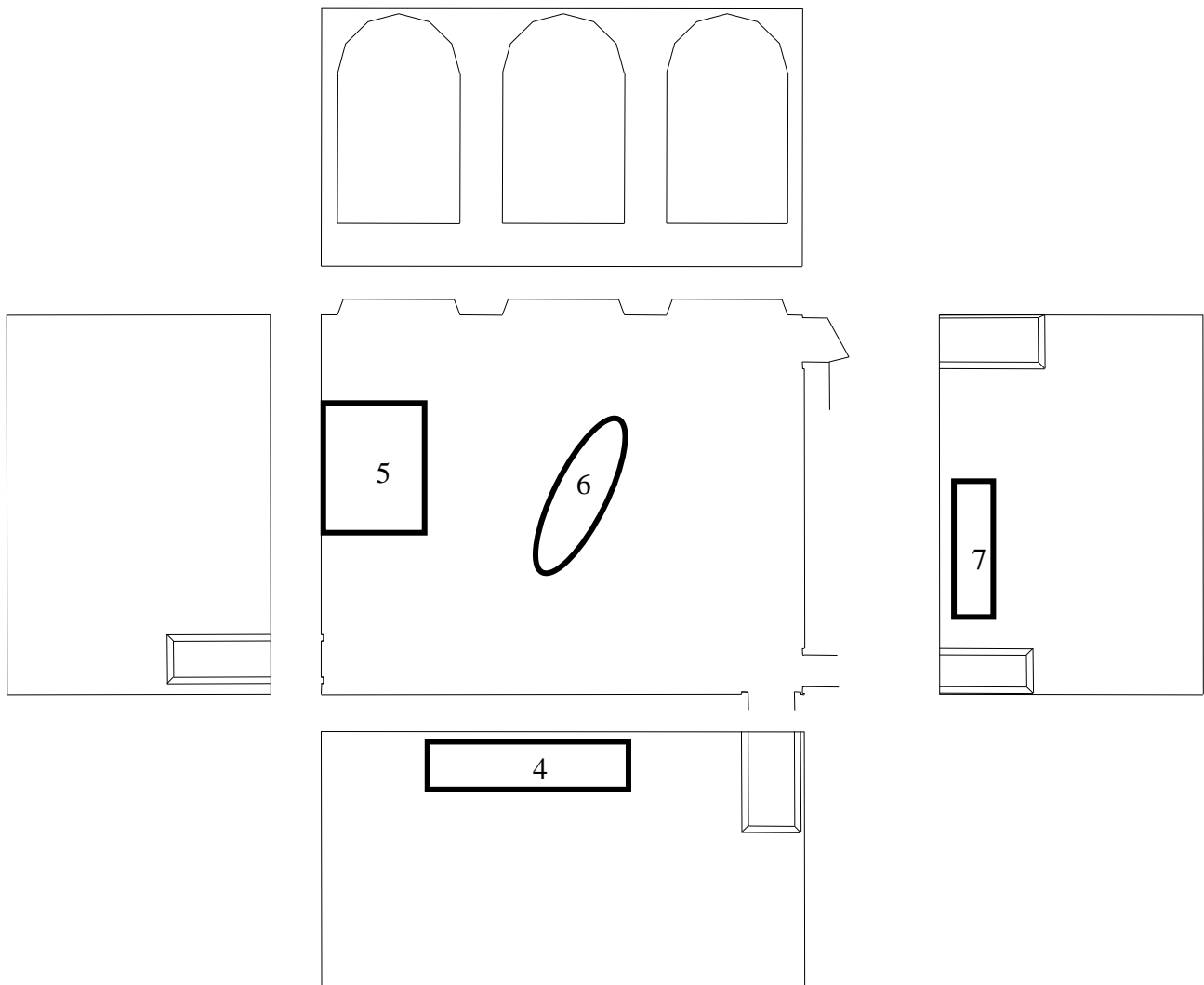


1. *Land()* Katherine Sankey and Corban Walker
2009 – 2023 pigment inkjet print on paper, video of sunlight through water

2. *Host*, Katherine Sankey
2023 dimensions variable wood, used and new copper pipeage with brass compression fittings, steel pins, space-blanket segment, electrical components, paint, fireplace

3. *Anode*, Katherine Sankey and Corban Walker
2023, aluminium square sections, wood

Gallery Two



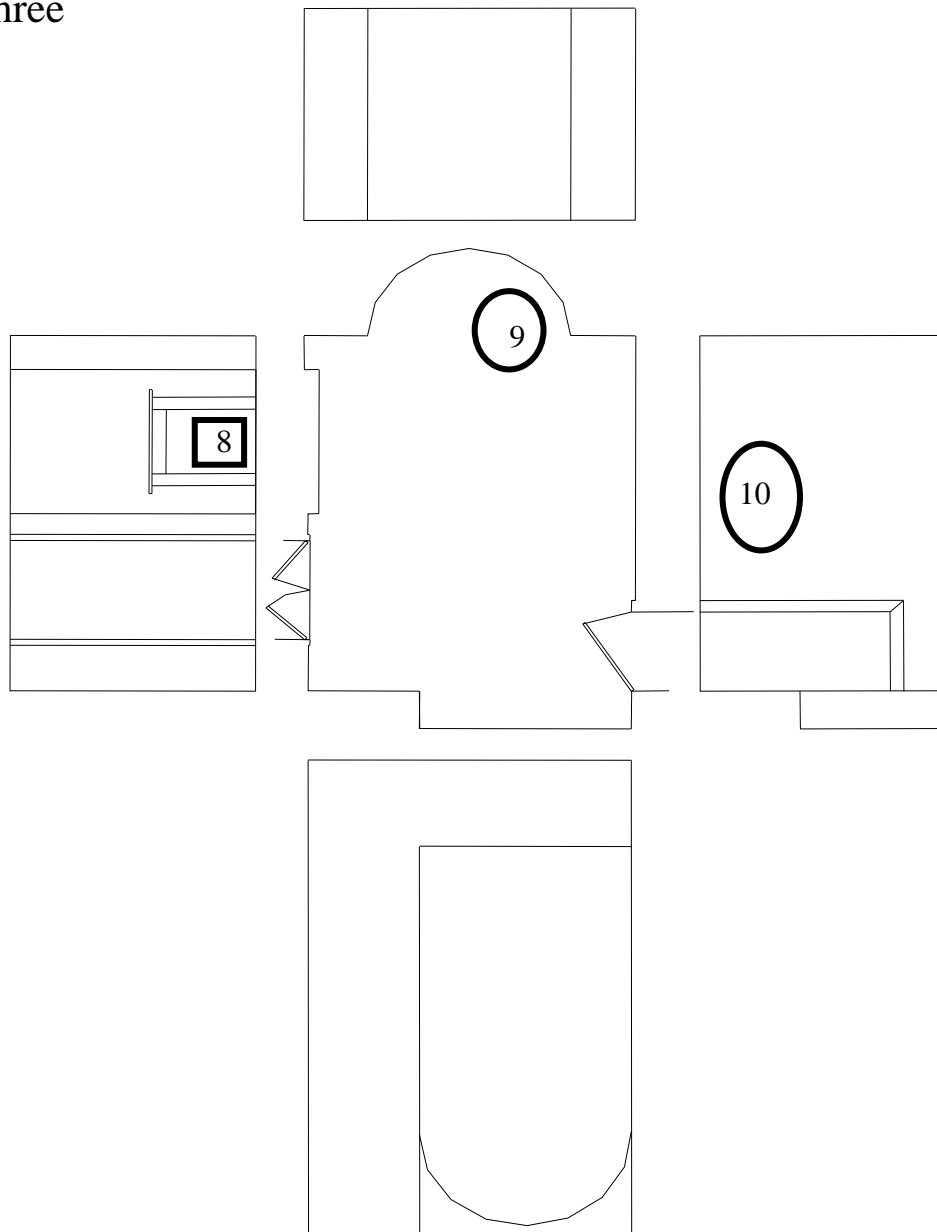
4. *Beyond The Rail (detail)* 2022 Corban Walker
3 elements, Single piece of Mirror glued to plywood

5. *Untitled (3 Blown Hollow Stacks)* Corban Walker
2009 borosilicate glass elements

6. *Breather*, Katherine Sankey and Corban Walker
2023 vine cut from inside a shed, aluminium, scaffold clamp

7. *Pigeons*, Corban Walker
2023 Cast Porcelain, 72 elements

Gallery Three



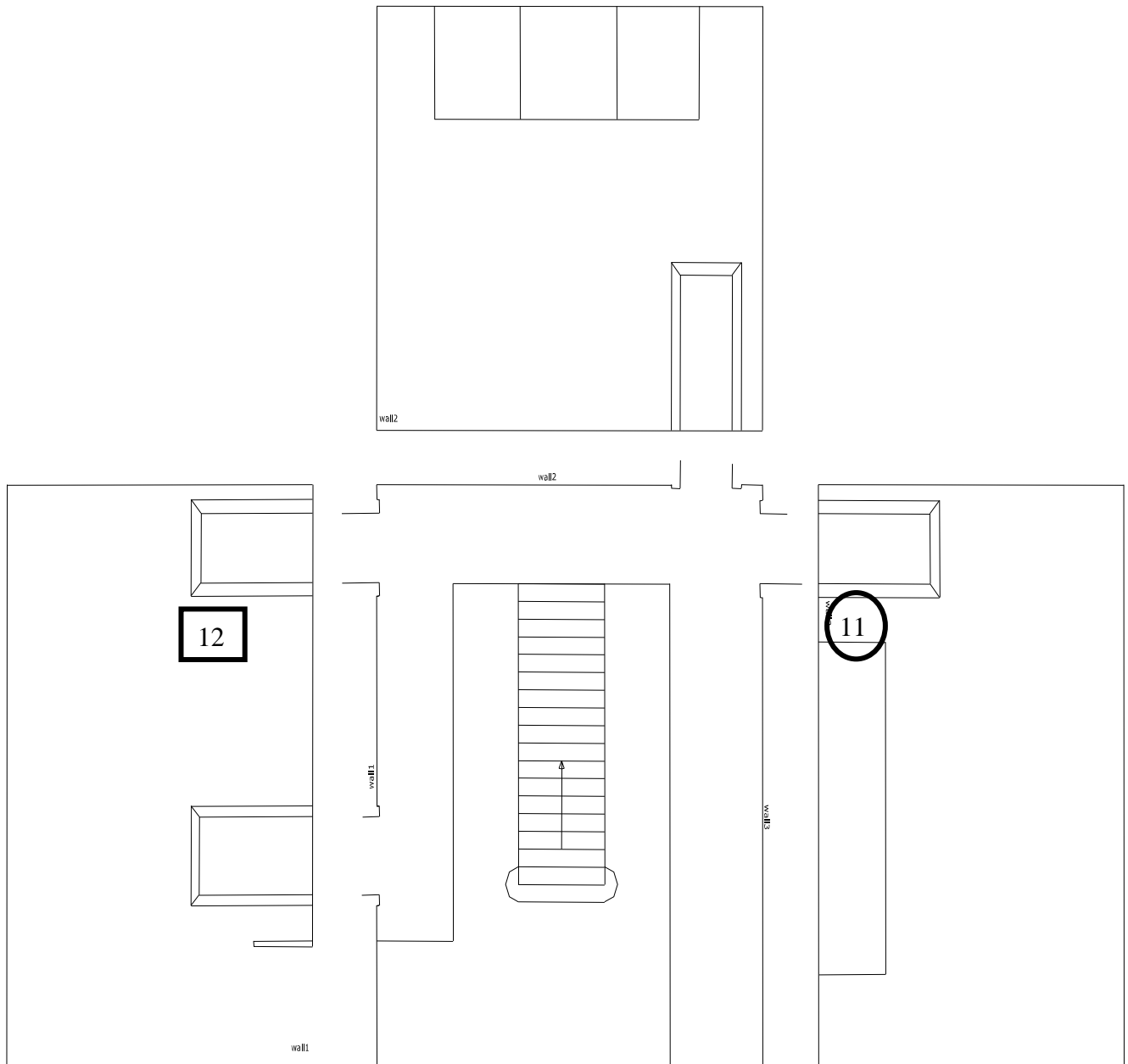
8. *Mouthpiece* 2009-2023 sound loop 5 min, Katherine Sankey, mixed by Gavin Prior

It seems the building's fabric is instructing physical interventions. Though sometimes masochistic in nature, the language ambiguously weaves interventions that happen to the building/body without permission, or out of necessity, whether for medical or maintenance reasons, maybe technological, sexual, aesthetic or 'acceptability' reasons. While the artwork opens up a helplessness we face with intrusions on our bodies, it attempts to psychologically take charge of these occurrences by turning them into directives

9. *Ophthaluna – an apparatus of vision*, Katherine Sankey
2023, dried plant, lobster claws, speaker, electrical component, paint, mirror

10. *Swallow*, Katherine Sankey
2023, wood branches, compression fittings, copper pipe, wash-hand basin

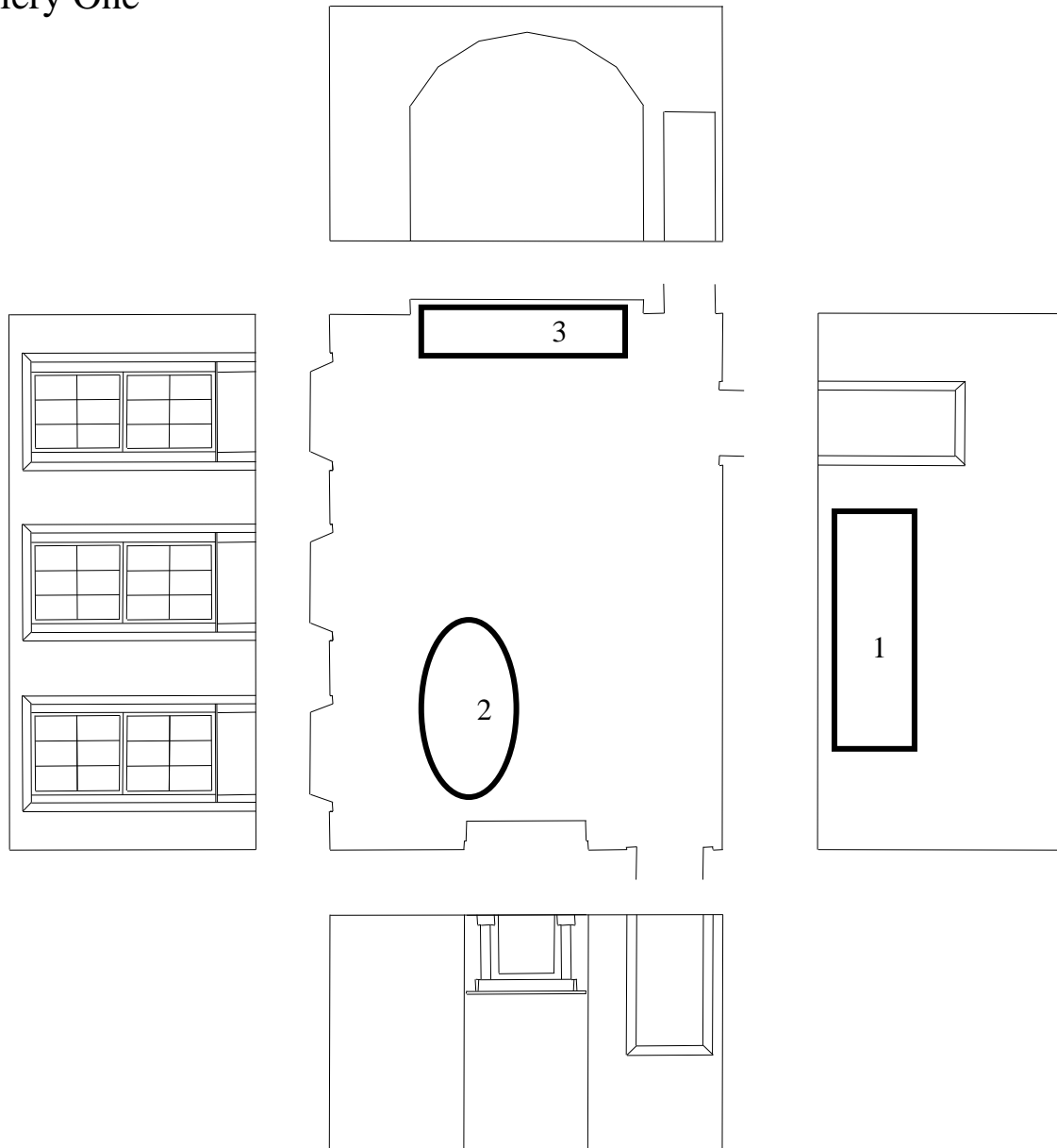
Mezzanine



11. *Pigeons*, Corban Walker
2023 Cast Porcelain,

12. *Forest of Single Breaths*, Katherine Sankey
2018 used plumbing, branches, lichen, paint

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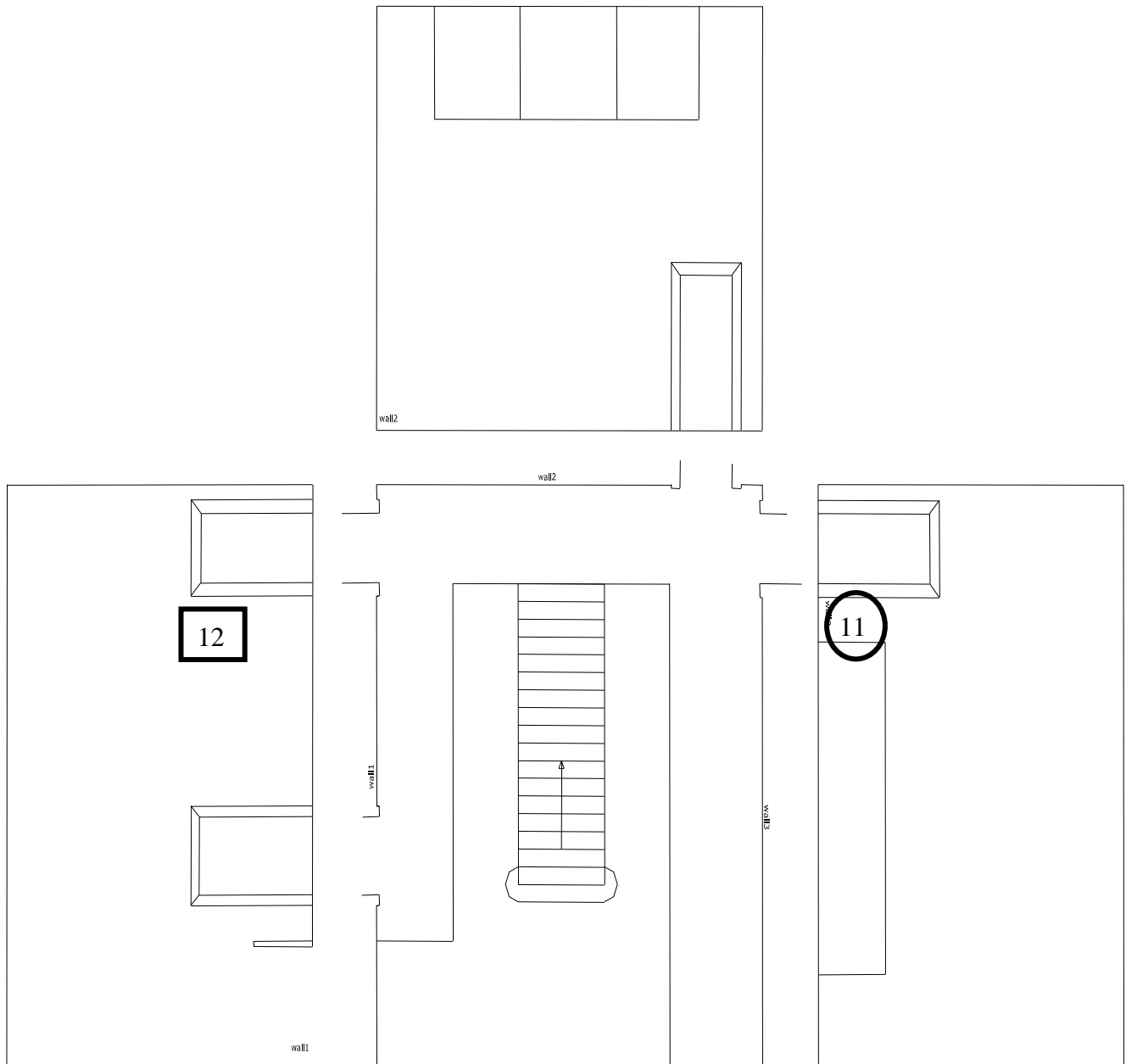
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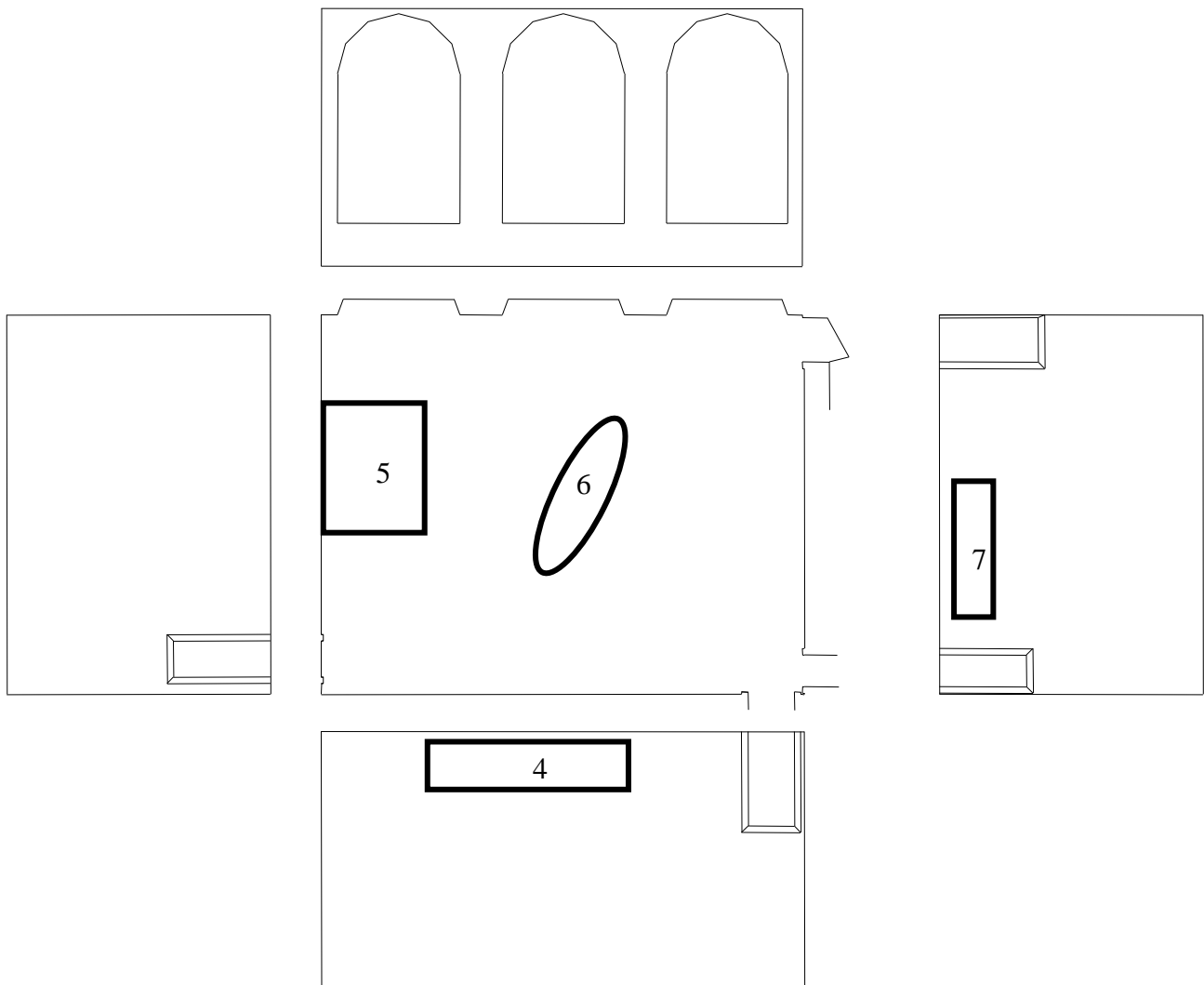
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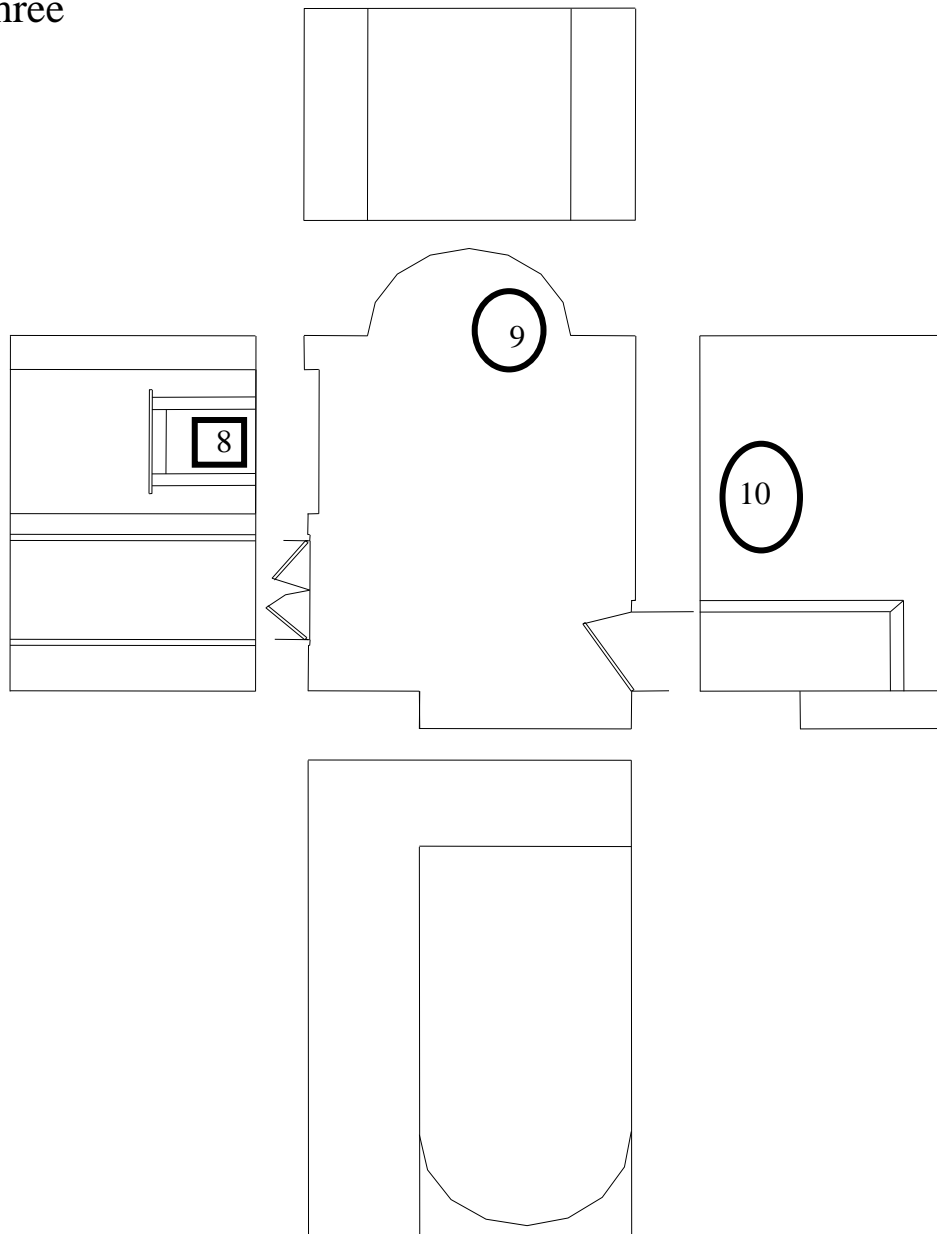
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